# Reading Toolkit: Grade 5 Objective 3.A.3.b

| Standard 3.0 Comprehension of Literary Text |
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| Topic A. Comprehension of Literary Text |
| Indicator 3. Analyze elements of narrative texts to facilitate understanding and interpretation |
| Objective b. Identify and explain the conflict and the events of the plot |
| Assessment Limits: |
| Narrative text with exposition, rising action, climax, and resolution |
| Internal and/or external conflicts |

# Table of Contents

## Objective 3.A.3.b Tools

- Advanced/Gifted and Talented
- Lesson Seeds

## Indicator 3.A.3 Tools

- Clarification

## Advanced/Gifted and Talented
## Reading Grade 5 Objective 3.A.3.b

### Other Objectives Addressed

   c. Identify and describe the setting and the mood and explain how the setting affects the characters and the mood
   d. Analyze characterization
   e. Identify and explain relationships between and among characters, setting, and events
   f. Identify and explain how the actions of the character(s) affect the plot

### Instructional Task

Students will use the elements of narrative text to create a mock trial for a character. Students will assume the roles of judge, jury, witnesses, defendant, prosecutor and defense attorney. Trial participants must establish the guilt or innocence of the character based on their understanding of the narrative elements (synthesis).

### Development of Task

- Students will read text of an appropriate level of complexity and use graphic organizers to map the story elements (Objective b).
- The teacher will introduce the concept of mock trial with a question such as, "Which events in the story might be considered crimes? Which characters might be accused of those crimes and put on trial?"
- Students will determine which events could be considered crimes and select one crime as the basis for the mock trial.
- Students will select a role to play: judge, jury, witnesses, defendant, prosecutor and defense attorney (kinesthetic/tactile learning style). The students will prepare for their roles by developing questions, answers, alibis, rebuttals, evidence, etc. based on the narrative elements.
- Depending on their self-selected roles, students will complete the following analysis to prepare for the trial (choice):
  Defendants will:

  - Analyze the characters to determine who might be accused of the alleged crime (Objective d).
  - Determine which character to put on trial, justifying their choice.

  Attorneys (prosecution and defense) will:

  - Analyze character traits, events, and dialogue to describe what might arouse suspicion (Objective f).
  - Develop questions based on the conflict, events, mood, setting, actions and characterization to ask the defendant and witnesses (Objective c).

  Witnesses will:

  - Analyze character relationships to select possible witnesses, and create testimony and alibis (Objective e).

  The jury will:

- Determine possible motives and the cause-and-effect relationships of the characters' actions (Objectives d,f).

- The jury must base its verdict on which side (prosecution or defense) presented the most convincing case based on the narrative elements (evaluation).

## Lesson Seeds
## Reading Grade 5 Objective 3.A.3.b

### Activities

Students will read a short narrative text. After reading, students will be given a narrative map that lists all plot elements. Together teacher and students will complete the narrative map. Next students will be directed to delete or cover from sight the conflict information. Then teacher and students will discuss how the removal of the conflict changes the plot. Finally students will list all the changes that removal of the conflict causes within the plot. Students might then categorize these changes by impact on character, setting, theme, etc… or create a list from greatest to least impact on the plot.

| Narrative Map |
| --- |
| Exposition |
| Rising Action |
| Conflict |
| Climax |
| Falling Action |
| Resolution |

The teacher and students will read a short narrative text and then list each decision made by a character on a Decision-Making Diagram. This will allow students to see the relationship between a character's decision and the effect of that decision on the plot. Students will need to know what the decision is, who made it, and why the decision was made, listing positive and negative effects for the decision-maker and other characters. Then each decision should be placed in the time order of the story to determine whether each decision stands alone or served as a cause for other decisions.

Decision-Making Diagram

| Decision # ___ |
| --- |
| Who? |
| What? |
| Why? |
| Positive Impact |
| Negative Impact |

Students will read a short narrative text. After reading is complete, the teacher and students will list the story events in the order of their occurrence. Once the list is finished with teacher direction students will locate the conflict in the text. Next teacher and students will look at the story events that preceded the conflict and rate each event in regard to that event's causal relationship to the conflict on a scale of 0-3 with zero indicating no effect and three indicating major effect.

First, the teacher will locate a narrative text with a major plot and multiple subplots. Prior to students' reading the text, the teacher will provide them with a completed plot chart for the major plot. After reviewing that chart, students will be instructed to read the text for subplots. Once students have read the text and identified the subplots, the subplots should be charted as was the major plot. Next students and teacher should discuss how the subplots work in the design of the text determining whether each subplot was a spin-off of the major plot or exists independently of the major plot.

## Clarification

Reading Grade 5 Indicator 3.A.3

To show proficiency of the skills stated in this indicator, a reader will demonstrate an understanding of the elements of narrative texts which are the components through which a story is told. Identification of each component and its relationship to all other components in a story assists a reader in comprehension of an entire text. As a text requires more complex thought processes, a reader advances from the identification, recognition, and recall of literal elements to the inference, analysis, and evaluation of more abstract elements. Thinking about all the elements in a story and determining how they fit together allow the reader to understand and evaluate an entire text and its complexity.

In order to comprehend narrative text, a reader must identify and distinguish among types of narrative texts. Narrative text tells a story to make a point, to express a personal opinion, or to provide a reader an enjoyable experience. By recognizing the characteristics of a variety of literary texts which represent diverse perspectives, a reader is better able to construct meaning from a text.

Fiction
prose writing that tells an imaginary story
Nonfiction
prose writing that tells about real people, places, and events
Realistic Fiction
prose writing set in the modern world
Science Fiction
prose writing that explores unexpected possibilities of the past or future by using scientific theories or data and imagination
Historical Fiction
contemporary fiction set in the past, may reference actual people or events
Tall Tales
humorously exaggerated stories about impossible events in which the main characters have extraordinary abilities
Folktales
stories passed by word of mouth from generation to generation
Folklore
traditions, customs, and stories passed down within a culture
Myth
a traditional story, usually by an unknown author, that answers a basic question about the world
Legend
a story handed down from the past about a specific person who usually demonstrates heroic accomplishments
Fables
brief tales that teach lessons about human nature
Fairy Tales
stories about imaginary beings possessing magical powers
Fantasy
literature that contains fantastic or unreal elements
Biography
story of a person's life written by someone else
Autobiography
nonfiction; a person tells about his or her own life

Personal Narrative
personal story; a shorter form of autobiographical writing
Memoir
type of autobiography, usually about a significant experience in the author's life
Journals
a personal record of experiences or reflections
Short Story
a brief work of fiction, usually readable in one session
Essay
a short, cohesive work of nonfiction dealing with a single subject and presenting the writer's viewpoint
Play
literature intended to be performed by actors in front of an audience; includes script with dialogue, a cast of characters, and stage directions
Poetry
stories, ideas, and feelings expressed in compact, imaginative, often musical language
Lyric Poetry
poetry that presents the thoughts and feelings of a single speaker
Narrative Poetry
poetry that tells a story and includes narrative elements

To identify, explain and analyze the conflict of a narrative and determine its role in advancing the plot, a reader must know the structure of a narrative passage.

- In the beginning or exposition of a narrative, information is given about the characters, their location, and the situation in which they find themselves. This situation creates a story problem or conflict.
- A conflict can be created by single or multiple sources, either external (caused by outside forces) or internal (created within the character). Typical types of conflict include person versus person (problem between and among characters), person versus society (problem with the laws/beliefs of a group), person versus nature (problem with natural forces), person versus self (problem within a character regarding decision-making), and person versus fate (problem which seems out of a character's control). In complex texts, there may be multiple conflicts.

   A character experiencing one of these conflicts may act on or speak about the conflict to other characters and be motivated to action by the conflict. In some narratives, a conflict may help clarify character traits for the reader. In other stories, a conflict can also advance the story events, pushing the characters to a critical point of a story.

   A critical reader can identify and determine conflicts, sometimes isolating a common cause for different conflicts.

- In the rising action, the chronology of events develops and the conflict deepens. At the climax of the narrative, the deepening conflict reaches a critical point and can alter the subsequent events.
- As the conflict resolves, the narrative moves toward completion in the falling action.
- Finally, in the resolution the narrative comes to a close. A critical reader should be able to analyze the resolution of the conflict and trace the plot development to determine how each stage of that development advanced the plot.
- As the level of a text becomes more difficult and the main plot develops, a subplot of lesser importance may be present. The subplot may have all the elements that a main plot does and will tell a story that relates to character development, theme development,

or any other story element. The subplot may have an effect on the outcome of the main plot or may simply serve as additional, perhaps interesting, element of the story.

To identify, describe, and analyze details that provide information about setting, mood created by setting, and the role the setting plays in the text, a reader must first know what information to look for in a text. Setting is where and when a story takes place. Clues to setting include any of the following: time, day or dates, month, year, season, historical references, geographical names, landscape details, and weather elements. As the complexity of a text increases, a reader should take note not only of stated setting details but also look at more subtle details.

Setting can relay information about characters to a reader. A character's reaction to an environment, whether familiar or unfamiliar, gives clues to what a character is feeling or how a character will act in certain circumstances. Changes in setting may signal changes in mood and development of a character.

Mood is the feeling a text creates within a reader. Setting can help create mood. For example, a setting in an abandoned house creates an eerie mood. Details of that setting help establish that uncomfortable mood in a reader. An author also creates mood through dialogue and word choice.

A critical reader will be attentive to the details of setting, mood, and character and their integration within a narrative.

Not all narrative texts have theme, but in those that do, there is often more than a single theme. Theme is the author's message to the reader or the underlying idea of a text. Theme is often relayed to a reader through characters—what they say, what they do, or what others say about them-as well as by other narrative elements.

To identify and analyze characterization, a reader must identify a character as a person, animal, or imaginary being in a narrative. Major characters are most involved in the conflict of a narrative and are central to much of the story action. Minor characters are less important and become known to a reader through their interaction with major characters.

Characters may reveal their attitudes and innermost thoughts through their speech and their behavior. For more complicated texts, a reader is privileged to know directly the interior thought processes of a character.This enables a reader to draw conclusions about why a character might behave the way he/she does and to consider reasons for the type of interactions that character has with other major or minor characters. Then these interactions allow other characters to comment about the behavior or speech of that character. One character's comments about another character form a direct link to understanding their behavior.

Character speech, action, thought, motivation, and reaction are interdependent and work together to create well-rounded characters. These elements make a character "real" and lend believability to the narrative. When characters are made "real," they, like real people, change and grow. They are called dynamic characters because of their development. Their opposite, static characters, change not at all or only marginally. The strong, dynamic character shifts or is shifted by the plot, each exerting an equally forceful influence on each other. Character and plot then become linked in a narrative.

To identify, explain, and analyze relationships between and among characters, settings, and events, a reader must discover how each element is linked. Connections between and among characters are established by elements of characterization. Connections between

and among situations are established by key events and how these events fit together. A critical reader can determine an organizational pattern, such as cause and effect, between or among situations and then draw conclusions about characters and their speech and behaviors within the context of the situation.

For more complicated texts, a critical reader can isolate characters and determine major from minor characters, the degree to which each is developed, and how they affect each other and the story events. A critical reader can isolate each story event to see its effect upon previous events and those that follow it as well as the effect the event exerts upon a character or characters.

To identify and describe the narrator, a reader must determine the teller of the story. In a first person narrative, the story is told by a character in the story who uses the nominative pronouns I, me, and we. In a third person narrative, the narrator is a voice outside the story action that uses the nominative pronouns he, she, it, and they.

The speaker of a poem is the voice that "talks" to the reader. The speaker of a poem is not necessarily the poet.

To identify, explain, and analyze the actions of the characters that serve to advance the plot, a reader should know that characters cause the plot to happen. Usually a story plot is based on what characters say, do, or believe. Conflicts evolve from interactions between and among characters. In turn, plots develop around conflicts. What a character does affects the development of the plot as well as its resolution.

A critical reader of literary text can

- isolate characters, determining if they are major or minor characters, noting their actions, speech, and thoughts, and observing the attitudes of other characters toward them
- detail conflicts created by and among characters and determine the type of conflict that is created
- follow a plot, judging how that plot is driven by character elements or character conflict
- determine how character, conflict, and plot function together

To analyze an author's approach to issues of time in a narrative, a reader must first be able to follow the elements of a narrative--exposition, rising action, climax, falling action, and resolution--and to identify key events within each of those divisions of a narrative. Some events may be related as flashbacks during which the author relates an event out of sequence at an earlier time. A flashback provides a reader with information that will help him/her understand setting, characters, or conflict. A critical reader is aware of transitional words or text features that signal a flashback.

Foreshadowing is present through hints or clues in a text that suggest what may occur later in the sequence of the narrative's events. Foreshadowing occurs throughout a narrative and helps to create a tension as the reader anticipates what will happen. A critical reader understands that plots are not always chronological and that these two techniques are used to augment a reader's comprehension of and interest in a narrative.

To identify, explain, and analyze point of view and its effect on the meaning of a narrative, a reader must know that point of view is the perspective from which an author tells a story. There are two major points of view-first person and third person. In a first person narrative, the story is told by a character in the story. This narrator is a participant in the story action and tells the story using the pronouns I, me, and we. This type of narration is

limited because a reader knows only the narrator's perspective of other characters, the setting, and story events.

In a third person narrative, the story is told by someone who is not a character in the story. This type of story-teller may relate events much like a reporter relaying the news and use the nominative pronouns she, he, and they. More often, though, a third person narrator will relay the thoughts and attitudes of a single character, usually the main character. This is limited omniscient narration. At times a narrator will relay the thoughts and feelings of all characters. This is the omniscient or all-knowing narrator.

A critical reader knows that not all narrators are reliable and that they may present information limited by their own knowledge and observations. This, in turn, may limit a reader's knowledge. To construct meaning of a narrative, a critical reader must acknowledge the scope and the limitations of each type of narration and then using other narrative elements, draw conclusions about meaning.

To analyze the interactions among narrative elements and their contribution to meaning, a reader must have knowledge of all narrative elements and their dependence upon each other. A critical reader must determine the type of narrative being read, the type(s) of conflict in the narrative, the relationship between the setting and the mood of the narrative, the ways that character is developed, the relationship that exists among the characters, the setting, the story events, and the point of view from which a narrative is told. Each of these elements must be analyzed in isolation and then observed as a piece of a whole narrative. Finally, a critical reader makes judgments about the relative importance of each of these elements to a particular text, and then using each element and its contribution, constructs meaning of a whole text.